ART GALLERY OF ONTARIO

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Memorial Exhibition

Henry Moore Remembered

IN THE MIDST OF THE FEVERISH PREPARATIONS FOR STAGE III, the final, magnificent expansion of the AGO, it is appropriate to evoke the memory of the man whose single act of generosity suddenly broadened the vision for the future of the Gallery. *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto;* Henry Moore Sculpture Centre; September 16, 1987 – February 7, 1988; sponsored by CMQ Communications Inc. with additional support from The Henry Moore Foundation. The major book *Henry Moore Remembered* by Alan G. Wilkinson will be published to coincide with the exhibition.

BY ALAN G. WILKINSON

If, during the 13 years since the opening of the Henry Moore Sculpture Centre in October 1974, we have taken the Moore collection somewhat for granted, this attitude seemed to change overnight with the news of the sculptor's death on August 31, 1986. It was generally known that the AGO houses the largest public collection of Moore's work, but the extent and significance of the collection was not fully appreciated. Today the AGO owns 893 works by Henry Moore: 73 drawings, 131 bronzes and original plasters, and 689 prints. Of these, 57 drawings, 101 sculptures, and more than 650 prints were donated by Moore. This represents one of the most important gifts from a world-renowned artist to any public art museum in this century. It is even more remarkable that Moore chose Toronto, a city in a country where he had neither lived nor worked.

Why Toronto? as so many visitors ask on first seeing the Moore collection. The question suggests that something extraordinary must have happened – and indeed it did. In retrospect the events leading up to the opening of the Henry Moore Sculpture Centre have an air of inevitability about them, but chance, perseverance, and political controversy were elements in the course of those events.

The story begins in 1958 when the Finnish architect Viljo Revell (1910-1964) won the international competition for the design of a new city hall in downtown Toronto. From the outset Revell envisaged a major sculpture by Henry Moore for the civic square in front of his building. On November 24, 1964, the architect visited Moore at Much Hadham to discuss the project with the sculptor. Instead of accepting a commission, which would impose a subject on him, Moore preferred to select, in collaboration with the architect, a recent or earlier sculpture that would suit the location and complement the rhythms of the building. They agreed that the sculpture Moore was working on at the time, *Working Model for Three Way Piece No. 2: Archer*, would be suitable if it was enlarged. Revell flew home to Finland that evening and died the following day.

Earlier that year an advisory committee led by Professor Eric Arthur had been formed to deal with the selection of works of art that would embellish the new city hall. At a meeting of the committee in October 1965, Arthur reported that following Revell's death, Moore had enlarged the sculpture he and Revell had chosen together, even though Moore had not heard from the City of Toronto. A bronze cast of *The Archer* was available for the sum of £40,000 (approximately $125,000). Mayor Philip Givens said that he saw *The Archer* as "Toronto's chance for excellence," and was determined to acquire the sculpture for the city. His motion to purchase the work was defeated at city hall, thirteen votes to ten, but Givens persevered. A committee was formed to raise the necessary funds by private subscription. On March 14, 1966, Mayor Givens asked the members of city council to accept *The Archer* as a gift from the contributors. The yeas nineteen, the nays one.

On the evening of October 27, 1966, there was a ceremonial unveiling of *The Archer* at Nathan Phillips Square, at which the sculpture was presented to Mayor Givens and the people of Toronto on behalf of the anonymous donors. Moore visited Toronto for the first time the following March to see *The Archer* in its permanent location. He was met at the airport by Givens, whose recent defeat as mayor was, ironically, partly due to his efforts to acquire *The Archer*. Moore told Givens, "It's heartening to meet a man who would jeopardize his political position for a work of art." At a reception for Moore at the new Toronto City Hall, J. Allan Ross, from the Toronto business community, approached the sculptor about the possibility of acquiring additional works for the city. To everyone's astonishment Moore seemed receptive to the idea. He liked Toronto and was obviously moved by Givens's efforts and the controversy surrounding the acquisition of *The Archer*. He thought that the Tate Gallery would not have room for all of his work, and that something might be worked out in Toronto.

AGO President Sam Zacks and Director William Withrow overheard this discussion. A modest expansion of the Gallery was planned and both Zacks and Withrow knew that a significant collection of Moore's work at the Gallery would not only be a great attraction in itself, but would also be a vital bargaining tool in obtaining funds from the Government of Ontario. In December 1967 Moore visited Toronto for the second time to discuss the possibility of a special gallery to house his work. A year later, on December 9, Moore wrote to Edmund Bovey (who succeeded Zacks as president the following month): "It is my firm intention to donate to the Art Gallery of Ontario a sufficiently large and representative body of my work to make it worth while building a special pavilion or gallery for its permanent display." From the outset it was understood that Moore would work jointly on the design of the Moore Gallery, which would exhibit the large original plasters, with Stage I architect John C. Parkin. The sculptor insisted on overhead, natural light, and his recommendation was followed.

In 1969 I was working at the Courtauld Institute of

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PHOTO BY BOOSTED

British sculptor Henry Moore was born at Castleford, Yorkshire, on July 30, 1898. Following military service in the First World War he enrolled at the Leeds School of Art, and later obtained a scholarship to study sculpture at the Royal College of Art, London. Between 1924-32 he taught at the College, and at the Chelsea School of Art from 1932-39. By the 1930s Moore emerged as one of the most important figures in contemporary British art and in 1946 was given a major retrospective at the Museum of Modern Art. In 1948 he represented Britain, and won the International Prize for Sculpture at the 24th Venice Biennale. He won such prestigious awards as the International Sculpture Prize at the Sao Paulo Biennale (1953) and at Tokyo (1959), the Sculpture Prize of the Carnegie Institute of Pittsburg (1958), and the Feltrinelli Prize, Rome (1963). He was made a Companion of Honour in 1953 and received the Order of Merit in 1963. In 1966 *The Archer* was placed on its permanent site in front of Toronto City Hall, and in 1974 the Henry Moore Sculpture Centre opened at the Art Gallery of Ontario. He died at Perry Green, Much Hadham, Hertfordshire, on August 31, 1986.

Above: Original plasters in the Moore Gallery.

Below: Henry Moore's hands.

PHOTO JOHN HEGGIE

Approaches to Art

The Challenge of Making and Looking at Art

THERE ARE AS MANY APPROACHES TO MAKING ART IN our time as there are to appreciating it, as this selection from the Permanent Collection of the Art Gallery of Ontario demonstrates. *Viewpoints: Approaches to Contemporary Art*; Gallery E; September 12 – November 22; organized by the Adult Programs department, Education Services, Art Gallery of Ontario. Sponsored by TransCanada PipeLines through its Arts Development Program.

BY DAVID WISTOW

What is art but the record of an individual's intensely personal response to the world? Such responses, especially in our own time, encompass a wide variety of subjects, styles, and media – a variety fully demonstrated in the educational exhibition *Viewpoints: Approaches to Contemporary Art*. Politics, literature, religion, perception, human emotion, and sports are but a few of the subjects explored in works of art that embody an equal diversity of modern styles from high realism and minimalism to neo-expressionism. Startling contrasts of attitudes, values, and creative means should be immediately apparent: Mimmo Paladino's painting *Viandante*, 1983, a vortex of swirling tortured forms, is striking in juxtaposition with the taut colour stripes of Guido Molinari's *Mutation Serielle Verte-Rouge*, 1966. While some painters slash paint on thickly, as if with a trowel, others use brushes so small the strokes disappear completely. A case in point is Ken Danby's carefully realized *At the Crease*, 1972, one of this country's most popular pictures and on loan to the exhibition from a private collection. Sculptors no longer limit their media to such traditional materials as marble or bronze: the Canadian Robert Wiens employs leather, wood, and metal, all in the same work.

Approaches to viewing contemporary art are as varied as approaches to making it. A visitor's experience affects his or her appreciation of art, and the result in every case is unique. If at first some works appear impenetrable, extended involvement can often make sense of the apparent complexities. Looking at contemporary art can be challenging, but undoubtedly worth the effort. It can speak in a significant way about the here and now.

David Wistow is education officer/writer in the Adult Programs department, Education Services, at the AGO.

Curator's Viewpoint

In Retrospect: Presenting Events

SINCE BECOMING CURATOR OF CONTEMPORARY CANADIAN Art at the AGO in early 1985, Philip Monk has been paying close attention to how contemporary Canadian art is represented in the Gallery's Permanent Collection, and has demonstrated his concerns through a number of small exhibitions featuring new acquisitions. Earlier this spring he discussed his philosophies in a special international 'museum' issue of *Parachute* magazine. The article is reproduced here with the kind permission of the editors at *Parachute*.

BY PHILIP MONK

Two men confirming that they shaped events, rose above the common herd.
Two men confirming that they shaped events, found love & affection

Ian Carr-Harris, *Two Men Confirming...*, 1973; painted frames, photographs, letraset, 2 units 58.4 x 43.2 cm. AGO, Purchase, 1985.

Philosophy misses an advantage enjoyed by the other sciences. It cannot like them rest the existence of its objects on the natural admissions of consciousness, nor can it assume that its method of cognition, either for starting or for continuing, is one already accepted... But with the rise of this thinking study of things, it soon becomes evident that thought will be satisfied with nothing short of showing the *necessity* of its facts, of demonstrating the existence of its objects, as well as their nature and qualities. Our original acquaintance with them is thus discovered to be inadequate. We can assume nothing, and assert nothing dogmatically; nor can we accept the assertions and assumptions of others. And yet we must make a beginning: and a beginning, as primary and underived, makes an assumption, or rather is an assumption. It seems as if it were impossible to make a beginning at all.

Hegel

A few years ago, when a critic and not yet a curator in an institution, I wrote for a lecture: "It is necessary to develop a theory adequate to a community of interest; it is time for a theory of locality which is our place here in Canada. Necessarily this must become a history. It seems that it is *theory* that must *force* a history as well as the conditions for it: it is a beginning, not a record. Starting from a theory, and not history, theory must prove this history – the necessity of its facts, theory's conjecture of a concrete reality. (But how to demonstrate this 'concrete' 'reality'?)"

This last question was more an aside to myself, posing the issues of what was both concrete and that reality, and how one writes, or, in this case, starts a history – a history that is there but not recorded. It is not as if we have had no history; of course there have been events here in this place. But if we look around we do not see this recent history in physical evidence, and in writing we find only a few, provisional interpretations. For a curator, the basis for re-interpretation of artistic events must be made on the order of objects (or 'events') and not documentation; but these objects are missing. What are the problems facing curating? The problem, but also the potential, as I, a Canadian curator, see it is: How do we represent a history of objects and events that were not presented in their own time? That were not *presented* in their own time: that is the problem, which now becomes an issue of re-presentation before representation. Obviously, they were presented in some form, whether in a commercial gallery or artist-run space, or some context-dependent situation, but they were not institutionally re-presented, and therefore grounded within something that could be sustained over time, i.e., in a collection. (This is a specific problem for curators within public collecting institutions, but the problems of presentation apply to any exhibition centre representing some of the recent history of contemporary art.) We have to set a context for contemporary Canadian art by making a history for it. But we have to do this, as writers and curators, in our own time without that history in evidence. For a curator, what may be in evidence is a lack: the 'objects' are not there. This problem may be the failure of institutions to be responsible to their own time. They cannot be blamed alone: our own generational blindness may be operating here. But it is a situation that could continue forever, unless we *demand* a history, and take the *chance* of a history. That history is not natural: it may first have to be imposed in order to be contested, refuted, overturned, developed, displaced, corrected, adjusted, etc. It is everything that a piece of criticism is, in fact, except that it can take concrete form. That concrete form is the task of the Canadian curator.

(Note: This history is not authoritarian – the imposition of a single point of view over others. It takes place in a here and now, representing a then and there, but it is only one enunciation beside other, diverse or potential enunciations. Since these are enunciations and not explanations, however, they follow a certain dynamic that is coupled to the demonstrative force of a set of objects and events.)

A recognition of the heteromorphous nature of language games is a first step in that direction [of "an idea and practice of justice that is not linked to that of consensus"]. This obviously implies a renunciation of terror, which assumes that they are isomorphic and tries to make them so. The second step is the principle that any consensus on the rules defining a game and the 'moves' playable within it *must* be local, in other words, agreed on by its present players and subject to eventual cancellation. The orientation then favors a multiplicity of finite meta-arguments, by which I mean argumentation that concerns metaprescriptives and is limited in space and time.

Lyotard

Because of the problems faced in trying to construct some type of history of recent Canadian contemporary art, I was put into the position of a curator. As a writer, I might not have been around to witness the 'original' events, the first presentations of objects or an event (I put 'original' in quotation marks since that status is put into question by the temporal dislocations that this critical, curatorial work entails); or it simply may have been before my time (I do not have particular authority as a writer when it comes to constituting a history). This is not necessarily a problem and is, indeed, the condition of most writers who are not just reviewing art. But since a reliable history was lacking, we needed the objects before us to construct an adequate one in writing. Where were the objects then, and where are they now? In order to write I first had to present the history I wished to write about – a history of objects that were not in appearance, or that had not even appeared institutionally. These were the objects themselves in some sort of provisional configuration. The writing could not be secondary to the art because at that point there was only conjecture on my part: the objects were not there. The *writing* made the objects appear, and only through their appearance, by establishing their own nature, could the writing become descriptive, reflecting an historical reality. (That term 'historical,' therefore, is fluid.) So the chain of events in writing was: first, prescriptive; second, performative; and, third, descriptive. That is, *prescriptive*: the history that is imposed in the conjecture that is to be proved; *performative*: the enunciation of the writing which enacts the objects in making them appear (it has the character of an event); *descriptive*: what is usually the first part of an analysis, but which here has somewhat the character of proof; it comes after the objects have appeared in a certain configuration.

These were the conceptual and temporal convolutions I had to perform as a writer. The situation still is not really that much different for a curator. The difference? Now as a curator I have the concrete means to perform this strategy: the power to make objects appear. It is still a question of creating 'prescriptive narratives' which are the fictions that of necessity become history. (What we are or what we become is reflected and engendered in that 'of necessity.') While these narratives might be created by a particular 'authority,' they must also have the force of a demonstration. That power therefore goes beyond authority: it is not only prescriptive – it has to become performative too; in enacting, it produces its own proof as history. Beyond the question of power, representation is an active force.

(Note: The exhibition *From Object to Reference* (1983) was one concrete outcome of the problems outlined above, the positive counterpart to the negative critique expressed in the article "Colony, Commodity and Copyright: Reference and Self-reference in Canadian Art," *Vanguard* 12: 5-6 (June 1983). Similar problems were encountered in "Staging Language, Presenting Events, Representing History: Ian Carr-

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MOORE continued from p. 1

Art in London on my doctoral thesis on the drawings of Henry Moore. Bill Withrow was advised of this and in November of that year I was hired to be, in the director's words, "our man in Much Hadham" – to act as liaison between Moore and the Gallery, and to draw up a preliminary list of works that the sculptor intended to donate to the AGO. During the next five years, I had the privilege of working closely with Moore on all aspects of the gift. On June 7, 1970, Henry Moore and Edmund Bovey signed an agreement that listed 65 sculptures that Moore intended to donate to the Gallery. In 1970, to mark the beginning of the first stage of expansion, Moore presented the magnificent polished bronze *Working Model for Three Piece No. 3: Vertebrae* of 1968. In 1974 we selected 57 drawings for the collection, dating from 1921 to 1973. He allowed me to "raid" his studio and approved 40 original plaster maquettes for the Gallery. He also agreed to donate as many of his prints (dating from 1931) that were still available in the archives, and promised to sign one print from any future editions "For Toronto." For the opening of the Moore Centre in October 1974, Moore gave the Gallery the edition (100 prints) of his 1974 lithograph *Four Reclining Figures: Caves* for sale to our Members, to raise funds for acquisitions. The edition sold out in two days, and the sale realized $65,000.

Henry and Irina Moore and their daughter Mary arrived in Toronto a week before the opening of the Henry Moore Sculpture Centre on October 26, 1974. Moore hated to speak at openings or public functions, but his brief remarks on this occasion conveyed a genuine affection for Toronto: "From the very first foot I put in Toronto, I felt so happy – to arrive here was like arriving in a wide open, free atmosphere... it was something new and fresh." It was only eight years since the official unveiling of *The Archer* in Nathan Phillips Square and seven years since Moore was first approached about the possibility of acquiring additional works for Toronto. How prophetic was Robert Fulford's comment in the *Toronto Daily Star* on October 28, 1966, the day after *The Archer* was unveiled: "It was impossible not to resist the notion that last night was some kind of turning point in the history of the City of Toronto." As it turned out, it was also a turning point in the history of the Art Gallery of Ontario. Henry Moore's generous gift was a vital instrument in developing the ambitious expansion plans for the Gallery, and in establishing the AGO as a world-class art museum.

The exhibition *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto* includes all 73 drawings in the collection, almost all of the 131 sculptures, and a small selection of prints. The book by the same name is co-published by the AGO and Key Porter Books. The catalogue section (a revised and updated version of my 1979 publication *The Moore Collection in the Art Gallery of Ontario*), illustrates the 73 drawings and 131 sculptures, with notes on each work. The first chapter of the book fully documents, for the first time, the fascinating story of Moore's close ties with Toronto and with the AGO, while the second chapter deals in general terms with Moore's ideas about his own work and the appreciation of three-dimensional form.

The exhibition and the book are parts of a tribute by the Gallery to the memory of Henry Moore.

Alan G. Wilkinson is curator of Modern Sculpture at the AGO.

Henry Moore Remembered.
Moore Centre. September 16 – February 7, 1988.

SEPTEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours daily except Mondays from September 14, twice on Wednesdays. For detailed description of programs, consult the events listings on pages 4 and 5.	Gallery and The Grange closed Mondays from September 14. Shops and Restaurant open.	**1** *The Henry Moore Medallion* on display in The Book Shop.	**2** *Rendezvous with Art* / 6 pm	**3** This month's featured jeweller at The Jewellery Shop is Lynn Wiggins.	**4** *Artful Conversation* / 11:15 am	**5**
6 Exhibition *Jessie Oonark: A Retrospective* / closes	**7** Labour Day – Gallery open.	**8**	**9** *Rendezvous with Art* / 6 pm Lecture *Theory in Practice* by Victor Burgin / 8 pm	**10**	**11** *Artful Conversation* / 11:15 am	**12** Exhibition *Viewpoints: Approaches to Contemporary Art* / opens Tickets for *David Sallie on David Sallie* lecture available from Information Desk Registration for *Children's Studio* / 9 am – noon
Walking Tour *Our Old Friend Rolly* / 2 pm **13** Exhibition *Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson* / closes Concert *CLAZZ* / 3 pm	**14** *Hands On* closed this month, re-opens in October.	**15** Members' Preview *Henry Moore Remembered* / 2-9 pm Book signing for *Henry Moore Remembered* with Alan G. Wilkinson / 4-5 pm	**16** *Rendezvous with Art* / 6 pm Special Evening for Members *David Sallie* / 7 pm Exhibition *Henry Moore Remembered* / opens	**17**	**18** *Artful Conversation* / 11:15 am Film *New Spirit in Painting* / 12:15 pm	**19** Exhibition *Alex Colville: The Dow Gift* / opens *Advanced Studio* / begins
Exhibition *Recent Acquisitions of European Art 1500-1930* / closes **20** Lecture *David Sallie on David Sallie* / 3 pm Sunday Start with Art *Loring and Wyle Retrospective* / 11 am	**21**	**22** *Children's Studio* / begins	**23** *Rendezvous with Art* / 6 pm *Adult Studio* / begins Art in the Morning *Loring and Wyle Retrospective* / 9:30 am	**24**	**25** *Artful Conversation* / 11:15 am Film *New Spirit in Painting* / 12:15 pm	**26** Gallery Talk signed for the hearing impaired: *Canadian Highlights* / 2 pm
Exhibition *David Sallie* / closes **27** Special Grange Lecture *The History and Mythology of the Bed* by Margaret Visser / 3 pm Walking Tour *Loring and Wyle: Sculptors' Legacy* / 2 pm	**28**	**29**	**30** *Rendezvous with Art* / 6 pm Exhibition *Loring and Wyle: Sculptors' Legacy* / continues			

THE COLLECTION IN FOCUS

The Dow Gift

BY CLARA HARGITTAY

WHEN BUILDING THE PERMANENT COLLECTION AT A major art gallery such as the AGO, the obvious desire is to acquire representative key works by major artists, however, seemingly less important items such as sketches and working drawings assume considerable significance in the context of the larger collection. They allow a unique opportunity to follow the working process of the artists, to gain insight into the development of major works, and at the same time to underline the gallery's important role as a study centre for the work of some of the leading figures in art.

Recently, major bequests from the estates of Jack Bush and Toronto sculptors Francis Loring and Florence Wyle established the AGO as a study centre for the work of these important artists. Now, with a generous donation by Dr. Helen J. Dow of a large selection of sketches and working drawings by Alex Colville, an important aspect of the work of this respected and popular Canadian artist will be accessible at the Gallery.

The exhibition, *Alex Colville: The Dow Gift*, on view in the AGO's Margaret Eaton Gallery from September 19 through November 15, includes the 27 items given to the AGO by Dr. Dow, many of them preparatory studies for some of Colville's best-known paintings, such as *Horse and Train*, 1954; *Swimmer*, 1962; *Woman and Terrier*, 1963; and *Truck Stop*; all of which were seen in the major Colville retrospective at the AGO in 1983. [Altogether there are 61 works in the show, the remaining 34 are on permanent loan to the Gallery.] The Dow Gift complements the major Colville canvases already in the AGO Collection, such as *Woman in Bathtub*, 1973, and the work that made a lasting impression on the young Helen Dow, long before her meeting with the artist in 1961, *Elm Tree at Horton Landing*, 1956.

Helen Dow, who assembled this remarkable, thoughtfully selected collection of Colville's works is a Canadian art historian who was the artist's colleague at Mount Allison University during the early 1960s. Her activities as an art collector have always been guided by the personal conviction that as a professor of fine art it was her responsibility to surround herself with examples of the best art possible as an example and encouragement to others. What started from a sense of duty soon became a love affair with

Colville's art, and culminated in a major scholarly publication on the artist's *oeuvre* in 1972.

Although Colville thinks of his sketches and working drawings only as a means of reaching the final solution and feels that "posterity should be left with the product and not be encumbered with the record of the working process," walking through this exhibition reveals a lot about the artist, and is an instructive experience. Being used to the meticulous precision and superb control of Colville's finished works, it is refreshing that many of the drawings are soft, spontaneous, and free in their handling. But what is most remarkable about these works is how resolved they are in terms of composition and ordering of space, and how closely they anticipate the final result. In most cases the studies already carry with them the idea of the whole. As pointed out by David Burnett in his catalogue for the Colville retrospective, Colville works primarily through the creation of space, and the essence of his paintings lie in their construction of space. He sees space as a "substitute for time," the only means, he feels, through which a visual artist can deal with the passage of time.

Especially memorable in the exhibition are the three progressive preparatory works for one of Colville's most haunting and popular paintings, *Horse and Train*, 1954. The geometric rendering of the horse inside two cubes in the pencil sketch establishes the looming, volumetric presence of the animal, which is further articulated in a second pen and ink drawing, and in a third casein tempera sketch where, as in the final painting, reality and fantasy converge as the reality of train and the location find themselves on a collision course with the mythical horse.

The act of depositing a substantial body of work in a public collection by a prominent Canadian artist like Colville, whose work is sought after by public and

Alex Colville: left, *Horse and Train*, 1954, casein tempera on cardboard, AGO; and above, *Horse* 1954, pencil on paper, AGO; gifts of Helen J. Dow, 1987.

private collections around the world, is always a significant event. But the acquisition of these working drawings by the AGO becomes even more important in light of the exciting role that the new prints and drawings centre is expected to play in the Stage III expansion of the Gallery. The majority of the Gallery's vast and ever-growing collection of works on paper will become accessible not only to scholars, but to students, connoisseurs, and all interested individuals. Visitors will be able to examine precious etchings and drawings by Rembrandt, Tiepolo, van Gogh, or Alex Colville under comfortable conditions, in supervised study rooms.

Clara Hargittay is editor of AGO News.

Alex Colville: The Dow Gift
Margaret Eaton Gallery, September 19 – November 15.

Exhibitions

Henry Moore Remembered: The Collection at the AGO in Toronto
Henry Moore Sculpture Centre
September 16, 1987 – February 7, 1988
A year after the death of Henry Moore, this memorial exhibition pays tribute to the great British sculptor, who donated a significant number of his original works to the AGO. The exhibition brings together for the first time all the 73 drawings, 131 sculptures, and a selection of the hundreds of prints that are in the Permanent Collection of the Gallery. The AGO owns the largest public collection of Moore's work. Sponsored by CMQ **Communications Inc.** with additional support from **The Henry Moore Foundation**.

Viewpoints: Approaches to Contemporary Art
Gallery E
September 12 – November 22
This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes work by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs department, Education Services, AGO.

Sponsored by **TransCanada PipeLines** through its Arts Development Program.

Alex Colville: The Dow Gift
Margaret Eaton Gallery
September 19 – November 15
This exhibition of 61 sketches and preliminary drawings by prominent Canadian artist Alex Colville from the remarkable collection of Dr. Helen J. Dow, includes the 27 works that she recently donated to the Art Gallery of Ontario. Featured in The Dow Gift are significant preliminary studies for some of Colville's best-known paintings, such as *Horse and Train*, 1954; *Swimmer*, 1962; *Woman and Terrier*, 1963; and *Truck Stop*, 1966. Also on view is a mint set of coins designed by Colville for Canada's centennial year.

Jessie Oonark: A Retrospective
Gallery E
through September 6
Jessie Oonark was a widow in her late fifties when she began drawing. During the course of her brief but highly productive career, she produced drawings and wall hangings that dealt with both traditional themes and the profound changes in Inuit life that she had experienced. More than 80 wall hangings, drawings, and prints by the artist are included in this show, which was organized by The Winnipeg Art Gallery, Manitoba.

Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson
Margaret Eaton Gallery
through September 13
Thomas Rowlandson (1756-1827) was one of the greatest draughtsmen and watercolourists of the late 18th century. The Art Gallery of Ontario has a large collection of his etchings, colour aquatints, illustrated books, and watercolours, many of which were donated by Mr. John T. Johnson. Recently, 39 prints and watercolours were donated by Mr. Johnson's estate. The exhibition includes approximately 112 works in all media. Organized and circulated nationally by the Art Gallery of Ontario. Sponsored by **The Chase Manhattan Bank of Canada**.

Recent Acquisitions of European Art 1500-1930
Trier Gallery
through September 20
Seven outstanding works, five of them gifts, make up this exhibition of European paintings and sculpture newly added to the AGO's Permanent Collection. Painters represented in this show include Jan Bruegel, Walter Sickert, and the Surrealist Yves Tanguy.

David Salle, *Miner*, 1985; oil and acrylic on painted fabric and canvas with wood and metal tables, 243.8 x 412.8 cm. Collection of Philip Johnson.

David Salle
Sam and Ayala Zacks Wing
through September 27
This exhibition is a mid-career retrospective of one of the most prominent 'figurative' painters to have emerged internationally in the 1980s. In the tradition of one-man shows dedicated to significant US artists, the exhibition gives the AGO the opportunity to explore in greater depth recent figuration as it was introduced in such exhibitions as *Toronto Painting '84*, *The European Iceberg*, and *Eric Fischl: Paintings*. The exhibition encompasses seven years of Salle's career and contains about forty major paintings. Organized and circulated by the Institute of Contemporary Art, University of Pennsylvania. A **Bold Strokes** exhibition sponsored by **Brendan Wood, Tutsch & Partners Inc.; Bryker Data Systems Ltd.; Chemical Bank of Canada; Currier & Smith Limited; Grafton Group Limited; Maclean Hunter Limited; Onex Packaging Inc.**; and **Saffer Advertising**. Additional support from the Canada Council.

Recent Acquisitions of Contemporary Canadian Art
Signy Eaton Gallery
through September 30
This exhibition places special emphasis on important sculptures from the late 1960s purchased recently by the AGO. Key works by Michael Snow, Ian Carr-Harris, Liz Magor, Robin Collyer, and Roland Brener illustrate the influence of the entry of language and photography into the field of sculpture in recent Canadian art. Included also are significant paintings and photo works from the 1970s and 80s. Purchases made possible by the Annual Giving Fund and the Peggy Lownsbrough Fund.

Loring and Wyle: Sculptors' Legacy
Gallery of Contemporary Art and Restaurant Corridor
through October 18
The first exhibition devoted to historical Canadian sculpture in English Canada presents the work of Frances Loring and Florence Wyle. Works from the estates of these artists – part of the 1983 gift to the Gallery – are combined with those borrowed from outside sources. The exhibition highlights the important contribution of these two women to Canada's artistic heritage. Displayed are 96 sculptures dating from 1907 to 1958 in various media: marble, bronze, plaster, cast stone, cast iron, and wood. Sponsored by **Campeau Corporation**.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Augustus John: The Marchesa Casati
AGO Collection in Focus
Laurentian University Museum and Arts Centre, Sudbury
through September 13

Written Images: A Selection of Sequential Drawings
Laurentian University Museum and Arts Centre, Sudbury
through September 13

20th-Century British Art from the Collection of the Art Gallery of Ontario
Art Gallery of Peterborough, Ontario
through September 15

Photographs of Canadian Artists from the Newton MacTavish Collection
Inverarden Regency Cottage Museum, Cornwall
September 4-30

David Hockney: A Hollywood Collection
McIntosh Art Gallery, the University of Western Ontario, London
September 16 – October 18

Liz Magor
Musée d'art contemporain, Montreal
September 17 – October 25

Augustus John: The Marchesa Casati
AGO Collection in Focus
Macdonald Stewart Art Centre, Guelph
September 25 – October 18

Surrealism and Its Influence
Timmins Museum: National Exhibition Centre, Ontario
September 30 – November 1

"Artists with their Work" Programs

Peter Dykhuis: Encaustic Paintings
Timmins Museum: National Exhibition Centre, Ontario
through September 13

Reinhard Reitzenstein: Sculpture
Art Gallery of Algoma, Sault Ste. Marie
through September 20

Fern Helfand: Photographic Mural Drawings
Niagara Artists' Centre, St. Catharines
September 5-26

Will Gorlitz: Paintings
Kingston Artists' Association Inc.
September 8-26

Shelagh Alexander: Compilation Photography
St. Lawrence College Saint-Laurent Art Gallery, Kingston
September 8 – October 1

Joan Krawczyk: Painting
Laurentian University Museum and Arts Centre, Sudbury
September 16 – October 11

Contemporary Landscape Perspectives:
Brian Burnett, Jane Buyers, Moira Clark, Jennifer Dickson, Oliver Girling, Simon Harwood, Janis Hoogstraten, Douglas Kirton, Alex Neumann, George Raab
Laurentian University Museum and Arts Centre, Sudbury
Sudbury Arts Festival, Festival Ontario

Teri Chmilar: Video Screening
White Water Gallery, North Bay
September 24-26

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during September:

To September 7:
Mondays to Thursdays at 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am**
Saturdays at 2 pm***
Sundays at 2 pm

From September 8:
Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm

* *Rendezvous with Art*, a program for the after-work crowd featuring a half-hour tour, followed by informal discussion in the galleries. **Now starts at 6 pm**, to allow more travel time from work to the Gallery.

** *Artful Conversation*, a program offered every Friday, features a half-hour Gallery talk followed by informal discussion over complimentary coffee.

*** On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. "Canadian Highlights" is the topic for September 26.

Lectures

Theory in Practice
Victor Burgin
Artist and Senior Lecturer, History and Theory of the Visual Arts, Polytechnic of Central London, School of Communication, London, England
The Jackman Hall
Wednesday, September 9, 8 pm
In an informal, illustrated talk, Victor Burgin will discuss issues addressed by his visual work and his theoretical writing: the relation of art to its social and historical context, and the psychological processes through which individuals are formed within the social order. In Burgin's view, art is a means to represent the mediations between the 'social' and the 'subjective.'

Over the past ten years, the central motif of Burgin's work has been "patriarchal power relations and the 'masculine' identity which supports them." This concern has been expressed most recently through an 'archeology' of certain familiar pictures of women (for example, Manet's *Olympia* and Millet's *Ophilia*), in which Burgin traces the complex and unstable foundations of masculine desire in and for such images.

Free with admission to the Gallery, but tickets are required. Available in a limited quantity at the Information Desk starting August 29.

David Salle on David Salle
Gallery School
Sunday, September 20, 3 pm
In conjunction with his current exhibition, New York artist David Salle will give a talk with slides on his controversial, emotionally taut, figurative work of the past seven years.

Free with admission to the Gallery, but tickets are required. Available in a limited quantity at the Information Desk from September 12.

David Salle

Walking Tours

Our Old Friend Rolly
Margaret Eaton Gallery
Sunday, September 13, 2 pm
Thomas Rowlandson's images provide a vivid and frequently humorous record of English social life between 1780 and 1820. Join Brenda Rix, assistant curator of Prints and Drawings at the AGO, on a walking tour of the Gallery's extensive collection of watercolours, prints, and book illustrations by Rowlandson. Free with admission.

Loring and Wyle: Sculptors' Legacy
Gallery of Contemporary Art
Sunday, September 27, 2 pm
This tour of the retrospective of over 50 years of work by Frances Loring and Florence Wyle, two of Canada's foremost sculptors of the first half of the 20th century, will be led by exhibition organizer Christine Boyanoski, assistant curator of Canadian Historical Art at the AGO. Free with admission.

Gallery School

Children's Studio
Gallery School
September 22, 1987 – May 26, 1988
This 30-week program in drawing, painting, printmaking, and sculpture is for young people between the ages of 8 and 18 who have demonstrated ability in the visual arts. Students are divided into 3 groups according to age (8-10, 11-13, 14-18), with a limit of 45 students per group, and each group is divided into 3 classes of 15. Classes begin the week of September 22 and are held between 4 and 6 pm. Ages 8-10 attend on Tuesdays or Thursdays, ages 11-13 on Wednesdays, and ages 14-18 on Thursdays. Students work ten weeks each with a sculptor, painter, and printmaker and use professional materials, equipment, and facilities. A limited number of special needs students can be accommodated. The tuition is $175 for Gallery Members and $200 for non-Members. Registration will be held in the Gallery School from 9 am to noon on Saturday, September 12. Class size is limited. Registration must be in person and will not be accepted by mail or telephone. Come early, as classes are small and fill quickly. Refunds will not be made after the first week of classes. Faculty and course offerings may be subject to change and classes may be cancelled on insufficient enrolment.

Advanced Studio
Gallery School
September 19, 1987 – May 14, 1988
Applications from secondary school students for entrance to the 1987-88 program year are invited. Advanced Studio provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the Advanced Studio curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1987 to May 1988. The Advanced Studio program is generously funded by **The Eaton Foundation** with special scholarships provided by **Shell Canada Limited**. Tuition: $175 for Gallery Members; $200 for non-Members. Call the Gallery School at 979-6621 for further details.

Adult Studio
Gallery School
September 23 – November 26, 1987
The Gallery School will be offering studio art courses for adults – for both the novice and the more experienced student. These courses include introductory, intermediate, life, and portrait drawing, mixed media, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Registration is accepted by mail or in person, and is confirmed upon receipt of payment. Early registration is recommended because class size is limited. Tuition is $125 for Gallery Members and $150 for non-Members. Cheques may be post-dated to first day of classes. Faculty and course offerings are subject to change and available only upon sufficient registration. Call the Gallery School at 979-6621 for details.

Hands On

Please note that *Hands On* will be closed during September. The Gallery's popular family program will re-open Sunday, October 4 and continue each Sunday afternoon from 1-4 pm.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Concerts

Flute and Harp Duo
The Walker Court
Sunday, September 13, 3 pm
Harpist Joanna Jordan and flutist Ian Hawkins of CLAZZ present a wide-ranging program featuring music from the Renaissance, Baroque, Classical, and Modern periods as well as traditional Celtic music and jazz compositions by Glenn Miller. Free with admission to the Gallery.

Films

New Spirit in Painting: Six Painters of the 1980s
The Jackman Hall
Fridays, September 18 and 25, 12:15 pm
Six of the most provocative international artists – Georg Baselitz, Markus Lupertz, Sandro Chia, Francesco Clemente, David Salle, and Julian Schnabel – are observed at work in their studios and offer candid observations about their sources and attitudes towards image-making. Features David Salle, whose work is currently on view in the Zacks galleries. We are grateful to **Saffer Advertising**, who donated the film to the Edward P. Taylor Audio-Visual Centre.

Free with admission to the Gallery.

The Grange

The Grange was at the centre of Canadian intellectual life even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there then and notables stayed there, among them the young Winston Churchill. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Now restored to its 1830s splendour, it is Toronto's most popular living museum.

Free with admission to the Gallery. Entrance to The Grange through the AGO, and through Grange Park until Thanksgiving Day. Adult and school tours are arranged by calling 979-6601.

A project of the Volunteer Committee.

Special Grange Lecture
The History and Mythology of the Bed
The Jackman Hall
Sunday, September 27, 3 pm
Margaret Visser, author of the best-selling book *Much Depends on Dinner*, will be the guest speaker at our annual autumn lecture. She will be shedding light on the history and mythology of the bed. Moving from the kitchen to the bedroom, Mrs. Visser will provide some delightful and eye-opening information about this essential household item.

Mrs. Visser is a classicist and professor at York University. She is a dedicated popularizer of information and ideas and is often heard on CBC's *Stereo Morning* and *Morningside*. With a razor-sharp wit she cuts through the meaning of everyday life. She will entertain, fascinate, and provide a fun-filled thought-provoking afternoon. An event not to be missed.

Tickets are $10. Please call 977-0414, ext. 237. A project of the Volunteer Committee.

John M. Lyle bedroom, The Grange

Gallery Hopping

Gallery Hopping is a project of the Volunteer Committee.

The Present and the Past on a Walk in Queen's Park
Tuesday, October 27, 9:45 am
Meet at the John B. Aird Gallery in the Macdonald Block, 900 Bay St. (southwest corner at Wellesley), to see the juried exhibition of the Society of Canadian Artists. Then enjoy a guided tour of The Ontario Collection of the Parliament Buildings, the oldest public collection of portraits, sculpture, and architectural ornamentation in Toronto. Another brief stroll brings us to the Sigmund Samuel Building for lunch and a special viewing of landscape paintings by George Russell Dartnell, a British medical officer posted here in 1838. Cost: $22.

Yorkville Ramble
Wednesday, November 18, 6-8 pm
Join us for a special viewing of the varied and interesting art galleries in the Yorkville area. Refreshments served en route. Tickets $10, includes area map.

Albright-Knox in Buffalo
Wednesday, October 14, 8:30 am
Abstract Expressionism: The Critical Developments will be a major exhibition held this year to celebrate the gallery's 125th birthday. Ninety works of art gathered from Europe and North America will lead us through this famous period in the history of art. Pollock, Kline, Rothko, Newman, Gorki, de Kooning, and others give fine examples of creative genius. Meet at the St. Clair subway (Pleasant Blvd. entrance) for 8:30 departure. Please bring your passport for border crossing. Tickets are $35 and include luncheon.

Travel AGO

New York! New York!
November 20-22, 1987
Late autumn in New York – the height of the season for galleries, shops, and Broadway! The tour begins and ends with private limousine service at your door. In New York we will visit the galleries of SoHo, the Süleyman Collection, the new wing of The Metropolitan Museum of Art, the Cloisters, and more. On Saturday evening we attend the Tony Award winner *Les Misérables* complete with a pre-theatre dinner and a dessert reception. Join us for an exciting and busy weekend.

New York City skyline

Chicago
May 5-8, 1988
A long weekend in the city that gave birth to modern American architecture. This trip has been specially planned so that we may attend the International Art Fair, an astonishing display of contemporary art from around the world. Other highlights include visits to museums, commercial galleries, private collections, and residences. If a trip around the world isn't practical, then let the world come to you – in Chicago!

Alsace-Lorraine and Switzerland
June 1988
What could be more spectacular than early summer in the midst of the lakes and mountains of Switzerland? Special visits are planned to the great international art centres of Zürich, Bern, and Basel. We will tour vineyards near Colmar, marvel at the *art nouveau* architecture and decorative arts of Nancy, and savour *pâté de fois gras* in the shade of the great Strasbourg Cathedral. This is an extraordinary trip – don't miss it!

Looking Ahead...
Ottawa: July 1988
Quebec City: Fall 1988
Russia: September 1988
Japan III: October 1988
These trips are still in the planning stages. Watch for further details.

Travel AGO is a project of the Volunteer Committee.

Behind the Scenes

Happy 10th Anniversary

Students of Gallery School working in the Activity Centre

IN JULY 1977, THIRTY-TWO HIGHLY TALENTED AND MOTIVated high school students came to the AGO from all over Ontario. They spent a month in intensive art exploration and practice, working with professional artists in one of the most remarkable facilities of any museum in the world. The summer scholarship students of 1977 were the first among the thousands who since then received instruction in the spacious Activity Centre, opened with the Stage II expansion of the Gallery that fall. Apprehensions about the possibly intimidating scale of the space were quickly dispelled as the students settled immediately into full and happy production of exciting art works. The layout, the program, the light, the equipment, and the ambience of the Activity Centre passed the test with flying colours. As a practical studio learning-facility, it worked for both students and teachers.

The intriguing and respected sculptor Colette Whiten was the first artist-in-residence at the Activity Centre. Since then the Activity Centre has seen many notable uses in addition to its main role as the home of the renowned Gallery School.

The original, fully equipped studios and wood and metal workshops have been supplemented by a sophisticated theatrical lighting system, a knock-down dance floor 40 feet square, seating for 300 people, and an excellent built-in sound system. These features have enabled many memorable events to take place from artist's performances to full-scale, avant-garde dance productions. Since the first massive reception for the education community in 1977, the Activity Centre has seen many parties – the opening of a great sculpture symposium, a national teachers convention, the *European Iceberg* banquet, and many corporate dinners.

But what the Education Services division is famous for world-wide is its outstanding art education program. Each year the Gallery School welcomes a steady stream of visitors from around the world who are always overwhelmed with admiration for what a noted French educator called "un atelier magnifique," which even ten years later looks and feels as fresh and innovative as ever.

Members' Activities

Invitation to Members
All Members and their guests are invited to preview *Henry Moore Remembered* on Tuesday, September 15, from 2 to 9 pm. His Honour Judge Philip G. Givens will open the exhibition at 6:30 pm. Philip Givens, mayor of Toronto from 1963 to 1966, was a driving force in securing *The Archer* for the new Toronto City Hall in 1966. This began a special association between Henry Moore and the City of Toronto, which led to the establishment at the AGO of the largest public collection of Henry Moore's work.

The exhibition coincides with the publication of Alan Wilkinson's new book, *Henry Moore Remembered: The Collection at the AGO in Toronto*. Dr. Wilkinson, curator of Modern Sculpture at the AGO, will be present for a book signing at the Members' preview. Other special events during the afternoon and evening include complimentary afternoon tea in the Walker Court, films in The Jackman Hall, and gallery talks in the exhibition.

Henry Moore Remembered opens to the public on the following day and continues through February 7, 1988.

Henry Moore with his daughter Mary, c. 1949

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled event. These are projects of the Volunteer Committee.

Special Evenings for Members

David Sallie
Wednesday, September 16, 7 pm
Explore the exciting work of this avant-garde American painter. Tour of the exhibition starts at 7 pm with dessert to follow about 8 pm in The Restaurant. Tickets $8.

Henry Moore Memorial Exhibition
Wednesday, October 7, 6 pm
Dr. Alan Wilkinson, curator of Modern Sculpture, will tour the AGO's world-famous Moore collection. Dr. Wilkinson is the author of the recently published book, *Henry Moore Remembered: The Collection at the AGO in Toronto*. Come and spend an informative evening with the foremost expert on Henry Moore. Dinner to follow in The Restaurant about 7 pm. Tickets $23. If special diet is required, please notify Volunteer Office.

The Glory of the Page
Wednesday, November 18, 6 pm
Dr. Francis Broun, education officer and lecturer, Adult Programs department, will give an introductory lecture in The Jackman Hall on *The Glory of the Page* exhibition. A dinner afterwards in The Restaurant will be based on a traditional medieval menu and accompanied by music of the period. The exhibition will be open for viewing until 9 pm. A unique opportunity to see this collection of rare and beautiful illuminated books. Tickets $23. If special diet is required, please notify Volunteer Office.

Sunday Start with Art

Frances Loring and Florence Wyle Retrospective
Sunday, September 20, 11 am
A tour of the Loring and Wyle retrospective provides insight into the sculpture of these talented women. Meet first in the Members' Lounge for a continental breakfast. Tickets are $6.

Henry Moore: AGO Collection
Sunday, October 18, 11 am
Join us for a continental breakfast in the Members' Lounge and then enjoy a tour of the memorial exhibition of Henry Moore's sculpture in the Gallery's Permanent Collection. Tickets are $6.

Art in the Morning

Frances Loring and Florence Wyle Retrospective
Wednesday, September 23, 9:30 am
Meet in the Members' Lounge for refreshments and then tour the works of these well-known Toronto sculptors. Tickets are $4.50.

Henry Moore: AGO Collection
Wednesday, October 21, 9:30 am
Plan to join Curator Alan Wilkinson in a tour of the Henry Moore memorial exhibition, assembled from the AGO's extensive collection of the artist's sculpture. Tour begins after refreshments, served in the Members' Lounge. Tickets are $4.50.

Shops and Services

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable at all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery
There is still time to rent or purchase works from our Inuit exhibition, which runs until September 13th. From September 15th to October 4th, there will be a completely new installation showing a cross section of the many and varied works available from Art Rental and Sales. All works available for rent or purchase, with up to three months' rent deducted from the purchase price. A project of the Volunteer Committee.

The Jewellery Shop
September jeweller-of-the-month Lynn Wiggins, one of Canada's best-known silversmiths, shows exciting new concepts in jewellery design. A project of the Volunteer Committee.

The Book Shop
The Henry Moore Medallion is on display during the Moore exhibition. The medallion is cast in manganese bronze and is hand-finished and patinated by sculptor Avril Vaughan. A limited edition of 50 medals was produced. One medal was purchased by the British Museum for its permanent collection and one was a gift to Henry Moore; some are in private collections. Ten others are being held in reserve for special orders from The Book Shop. Retail price $550, with 10% discount to Members. Full payment required at time of order. Orders can be placed during the run of the exhibition.

Don't miss the magnificent increased selection of imported postcards and videos. Twenty new VHS videos include O'Keefe, Seurat, Hockney. Priced from $56 to $90 plus tax; over 55 minutes long. Members' discount applies. Special orders accepted.

The Impulse Shop
Bring the country into the city with special house-gifts for you and your friends. Our clear, acrylic pitcher from Design Motivation ($18) is perfect for fresh lemonade, iced tea, or mixed drinks. Make your time in the kitchen more enjoyable with our chef's delight cookbook rest ($8.95), personalized preserving labels ($5) from The Grange, and attractive reusable glass flasks. And for preserving memories of those sunny summer outings, capture the wilderness with Adams's English wildflower presses ($19.98). Or find them ready-made, on our best quality English coasters and placemat sets ($27.95). A project of the Volunteer Committee.

The Reproduction Shop
With school days just around the corner, brighten your student's room with a poster from our extensive collection. The Reproduction Shop has Canada's largest selection of Canadian and international fine art reproductions and modern posters. Leader frames, museum mounting, and fast framing service available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan on in-house viewing by appointment. Film classics in video format now available for rent.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

AGO NEWS

MONK continued from p. 2

Harris, September 1973," *Vanguard* 12: 9 (November 1983). This 1973 exhibition, which was 'reviewed' ten years later, is symptomatic of the problem I am discussing: it appeared and disappeared without being recorded and appraised, or reappraised later on the basis of its original appearance. Problems of another order were rehearsed in the opening paragraph of that article: "Ian Carr-Harris' exhibition in 1973 may pass as historical in the transition of Canadian sculpture from formal self-referentiality to reference outside itself. It certainly has to be recovered as an event. That recovery is appropriate since history and event were so much the subject and presentation of that work. To recover that event is to treat this article as a re-view, as if no critical hindsight had been gained since. Through this critical experiment, a formal division disturbs the continuity of themes before and after this cut into a career, and even the proximity of the artist's name to this work. This cut into a continuity gives the work an undue presence while at the same time denying that presence: it too is split.")

There is no way of telling what yet may become part of history. Perhaps the past is still essentially undiscovered! So many retroactive forces are still needed!

Nietzsche

It is not so much a question of how museums represent art today, the art of the 'now,' but how they represent a past – the past of contemporary art. Not that that past is not representable: it is a past that was not represented in its time, so that, hence, it cannot be a past for us. So there are very practical issues and difficult questions, questions beyond and yet including representation and power: the issues of changing history; of changing the nature of a collection and thereby changing the nature of art, or what is thought as art; because it is, I think, collections that are the potential agents for that change. The permanent collection is not there solely as evidence of a secure process of evaluation and the validity of a certain history.

We have to set a context for contemporary art not by reconstituting its history, but by constituting it, in order to make it a history *for us*. So it is not simply a matter of presenting objects (presentation is never simple), but of presenting events, giving a group of objects somewhat of the character of an event, but doing that retrospectively. Let's be clear: by 'retrospective' I do not mean by means of retrospectives; those will not provide a critical or substantive history. Let's give more critical force by calling it *retroactive*: it is an act that has the effect of changing the past for us. A presentational gap opens in this return of objects and events, which is representation. This seeming contradiction of presenting events in retrospect opens all the issues that provide a logic of presentation. And they are of a complexity that may make the museum the privileged site for their investigation. (One example: The notion of presenting events in retrospect would allow permanent collections to accommodate a record of the temporary exhibition as a basic concept of presentation.)

The lack of a history has forced us to these circumstances, which is also our privilege for it allows us to create our history: insofar as history constitutes us, we can reconstitute it as an event. It has been the absence of concrete evidence, something that we could take as assumed, almost as our historical consciousness, that has been the problem. We have an advantage, however, in that we cannot assume this history as natural. When these artworks return through this staging, they are now insecure in their identities. It is an insecurity that binds work and writing, art and curatorial presentation. It is an insecurity that is active and thought. In all the representation it entails, it is the presence of art.

(Note: The possibility of writing (not merely recording) a history is more than an investigation of the logical transformations within the specific field of Canadian art. That we can attempt a history perhaps is a result of conditions being right for it. Or rather, that *I* attempt a history and others attempt other *histories* is possible because a cultural 'system' has coalesced to the degree that it can express a system of value as well. The fact that we have tools for seeing culture as a whole leads us to value that cultural construction we have been part of.)

The special Musées/Museums issue of Parachute *46 (1987) may be ordered from the publisher: 4060, boul. Saint-Laurent, bureau 501, Montréal, Qué., Canada, H2W 1Y9.*

Philip Monk is curator of Contemporary Canadian Art at the AGO.

Behind the Scenes

Fish Kites and Other Things

WEEKEND WORKSHOPS, THE EXCITING NEW PROGRAM that was introduced earlier this spring by the AGO's Education Services division, was a resounding success in its first series. Fish kites, portrait collages, and prehistoric dioramas are just some of the things created by children between the ages of 8 and 12 who attended the Sunday afternoon sessions during the month of May. Each weekly program was unique, allowing the kids to return to as many workshops as they liked. Parents had an opportunity to view the Gallery's collections while their children spent an engaging two hours working with varied materials.

Encouraged by the success of the spring series, *Weekend Workshops* resumes this fall, as the Gallery continues to develop interesting, diverse programs for young people. The fall series will run Sunday afternoons, 1-3 pm, on October 4, 11, 18 and 25, and November 1, 8, 15 and 22. Free tickets may be obtained on the day of the workshop, at the AGO Information Desk. For more information about *Weekend Workshops* please call Elementary Level Programs at 977-0414, ext. 398.

Protecting The Grange

THE DIALOGUE CONTINUES BETWEEN THE AGO AND representatives of the surrounding community regarding the anticipated effects on the neighbourhood of the AGO's Stage III expansion. At a meeting of the AGO Grange Board Committee and The Grange Historical Society on June 22, discussions focused on the expansion project in relation to the historic Grange House. Local residents and members of the business community were given an overview of the history of The Grange, its restoration, and the new architectural plans for structures adjacent to it. Donald Nethery, president of the Grange Historical Society, and residents of the area expressed concerns about the loss of precious park land, and about the appearance of the proposed additions in relation to the house. In answer to these concerns, restoration architect Peter Stokes confirmed the project architects' view that the developments south of the Gallery were most sensitive to the importance of the Grange as a historic site, and actually improved its relationship to the existing structures. It is hoped that those who attended the meeting left reassured about the AGO and the architects' commitment to preserve the integrity of The Grange and to treat this unique historic site with utmost respect.

Model of Stage III expansion plans, south view

A Concert with CLAZZ

WHAT DO OSCAR PETERSON, THE TORONTO BLUE JAYS, and the AGO have in common? They all have CLAZZ. In conjunction with the AGO, CLAZZ Flute and Harp Duo will perform their unique blend of music in concert, on September 13 in the Walker Court. Reflecting the wide spectrum of art on view at the Gallery, the duo, comprised of harpist Joanna Jordan and flutist Ian Hawkins, will entertain their audience with music ranging from classical to jazz.

No strangers to the AGO, Hawkins and Jordan have performed at numerous exhibition openings and are also corporate members of the Gallery. The Sunday afternoon concert, which is free with admission to the AGO, will feature works from the Renaissance, Baroque, Classical, and Modern periods.

The duo recently performed at a Roy Thomson Hall luncheon honouring the great Canadian jazz musician Oscar Peterson, and on several occasions played the national anthem at Exhibition Stadium for the Toronto Blue Jays. As CLAZZ sums it up, "Our music has a wide appeal and we enjoy entertaining everyone, from children to baseball fans to Mozart fans."

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50.
Fridays FREE for Seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $15
Non-Resident (100 km beyond Toronto): $25
Individual: $35
Family/Dual: $50
Supporting (tax deductible donation): $100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, information, please:
Address the *department specified* in events listing.
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code), and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm; Wednesday 11 am – 9 pm. Closed Mondays from September 14.

New Gallery Hours
Gallery will be closed Mondays from September 14.

The Grange Hours
Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Mondays from September 14.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am – 5 pm and Wednesday 11 am – 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8:30 pm. Closed Mondays.

The Coffee Shop
Open daily 10:30 am – 5 pm.

Members' Lounge
Open to Members and their guests from noon – 5:00 pm; Wednesday from noon – 9 pm. Closed Mondays.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

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